



### IN MEMORIAM

It is fitting that, at the end of this another year in the history of the Tennessee Folklore Society, we pause to honor the memory of a charter member of the society, who, until his death, labored tirelessly in the field of folklore.

Mr. L. L. McDowell is known to folklorists throughout the country as the author of Songs of the Old Camp Ground, published in 1937, and (with Mrs. McDowell) of Folk Dances of Tennessee, published in 1938. We of the Society knew him further as an able officer (he was vice-president from 1936 to 1938, and president from 1938 to 1940) and through his invaluable contributions to the annual meetings and to the Bulletin.

Apart from his ability as a folklorist Mr. McDowell was also a very real and genuine person. Mr. T. J. Farr, in a speech for the McDowell Memorial program of the Smithville Study Club, summed up the opinions of Mr. McDowell's many personal friends:

"We all knew him to be a Christian gentleman and scholar and can think of him only as he was - kind, gentle, always sincere, and possessing that seldom found quality of genuine humility. His entire life was given to unselfish and loving service to his family, his neighbors, and the boys and girls whom he taught. He had somehow worked out a philosophy of life that enabled him to have a graciousness of manner and poise that few people can ever achieve."

To Mr. McDowell, then, we dedicate this last issue of Volume XI, with the hope that the Society may live up to the high ideals that he set for it and that we members may emulate his industry and selflessness in recording and collecting the native lore of our State.

## THE TWELVE DAYS OF CHRISTMAS

1.

The first day of Christmas my love sent to me a partridge in a pear tree.

2.

The second day of Christmas my love sent to me two turtle doves and a partridge in a pear tree.

3.

The third day of Christmas my love sent to me three French hens, two turtle doves, and a partridge in a pear tree.

4.

The fourth day of Christmas my love sent to me four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

5.

The fifth day of Christmas my love sent to me five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

6.

The sixth day of Christmas my love sent to me six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

7.

The seventh day of Christmas my love sent to me seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

8.

The eighth day of Christmas my love sent to me eight hares a-running, seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

9.

The ninth day of Christmas my love sent to me nine oxen

lowing, eight hares a-running, seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

## 10.

The tenth day of Christmas my love sent to me ten cows and calves, nine oxen lowing, eight hares a-running, seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

## 11.

The eleventh day of Christmas my love sent to me eleven maids a-milking, ten cows and calves, nine oxen lowing, eight hares a-running, seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

## 12.

The twelfth day of Christmas my love sent to me twelve lords a-leaping, eleven maids a-milking, ten cows and calves, nine oxen lowing, eight hares a-running, seven swans a-swimming, six geese a-laying, five gold rings, four collie birds, three French hens, two turtle doves, and a partridge in a pear tree.

My grandfather used to say this for me when I was very small; I couldn't remember it all, so my cousin, Mrs. J. E. Turner, who remembered it from her mother (my grandfather's daughter), finished it for me.

-Mrs. L. L. McDowell



# FOLKLORE IN SENIOR HIGH SCHOOL ENGLISH

Why include folklore in the study of English in high school? Isn't English a study of folk? These may be sample questions asked when the subject of folklore and English are mentioned.

Perhaps to better understand the question we should fully understand the two terms. One authority gives us this definition: "Folklore is the science of tradition."<sup>1</sup> Also of folklore we find the following fairly comprehensive definition quoted by Professor Richard from the 1934 Bulletin of the Texas Folklore Society:

"Folklore is the traditional oral heritage of a people. It includes songs and ballads; superstitions, signs, omens, cures, and racial or provincial customs; legends, tales, ghost stories; dialectic words, sayings, proverbs, similes, place names, and in general the favor of folk language; games, play-party songs, dances; rhymes, jokes, riddles, traditional anecdotes and yarns; and the vast love of animals and plants."<sup>2</sup>

What is English? The name "English" when used to designate a course of study refers to both the study of grammar and the study of literature. Webster defines literature as merely

- 
1. E. S. Hartland, "Folklore: What Is It and What Is the Good of It," Popular Studies in Mythology, Romance and Folklore (London, Alfred Nutt, 1899), p. 3.
  2. J. A. Richard, "Folklore as an Aid to the Teacher of History," TFSB, V No. 4 (December, 1939), 71-72.

"learning, grammar, writing."<sup>3.</sup> From another source we get the definition "a general term which, in default of precise definition, may stand for the best expression of the best thought reduced to writing."<sup>4.</sup> From still another source we find literature defined as "the written or printed productions of the human mind collectively."<sup>5.</sup> This last definition embodies more of the theme which we here want to consider. We want to remember that even though most folklore has now been recorded, there is still folklore which has never been written that is also important to us.

"A rich national culture is made up of both folk and sophisticated elements. Too long has the educational system of our country felt that its responsibilities lay wholly in the latter. The teacher has sought to draw the student into a world of erudition and abstraction instead of identifying him more closely with the realities of his own folk and their way of life."<sup>6.</sup> Can we not make literature and grammar more real to the student if we include folklore as well as the sophisticated elements of literature?

- 
3. Webster's New International Dictionary of the English Language, Second Edition.
  4. "Literature," Encyclopedia Britannica, Eleventh Edition, XVI, 783.
  5. Funk and Wagnalls The Practical Standard Dictionary.<sup>1</sup>
  6. Susan B. Riley, "The Teacher and Folk Arts," TFSB, IX, No. 1 (February, 1943), 3.

How can you coordinate English and folklore in the classroom? There are many ways when you think of the possibilities. Let us consider the courses of study in the tenth and eleventh grades of an eleven-year school.

In the tenth grade the standardized course is the study of American Literature. Several literature texts now include short chapters on folklore. However, these seem to be set apart from the other subject matter of the text as a bit of literature unto itself. Since the folklore of America did not grow up apart from its other literature, should we separate the two so drastically? Let us study the folklore as we study the literature of various times.

I believe it would be profitable to have a unit on folklore in the English class before any formal study of either the literature text or the grammar text is begun. Such study may be motivation for the entire year's work.

For example, let us look at ballads. It will be simple enough to point out American ballads and English ballads. The teacher can set the stage for the introduction. Since the students know a great deal about the colonization of America, they will readily understand that the English colonists who came to America brought with them ballads, some of which have survived and are sung to this day. They will be interested in seeing how the colonists adapted the old English ballads to fit the conditions of the new country. For example, in the

American version of "Edward" the hunter says he has killed his dog, whereas in one English version he says he has killed his hawk.

It will be appropriate here to give a short account of the origin of ballads in England and to explain the two theories of origin - the communal and that of the individual author. Most important, however, will be for the student to really understand the meaning of ballads and to know that they "have been handed down from generation to generation by word of mouth and have become an essential part of the literary heritage of the English people."<sup>7</sup>

In continuing to discuss ballads we should distinguish between "folk" ballads and "literary" ballads. The "folk" ballads are those which have no known author, and have been handed down orally from one generation to another. We find this exact definition: "the ballads referred to are written in simple meter and language, deal with subjects that interest the uncultured and lowly, and are anonymous."<sup>8</sup> The "literary" ballads are story poems which have been written by known authors often in the style of the older ballads. "Early in the Transition Period of England (1744-1798) educated people began to

---

7. Tom Peete Cross, Reed Smith, Elmer Stauffer, and Elizabeth Collette, English Writers (New York, Ginn and Company, 1940), p. 57.

8. Ibid., p. 57.



appreciate folk literature. In the last two hundred years many poets as Wordsworth, Coleridge, and Scott have been glad to imitate ancient popular ballads." <sup>9</sup>. In our own country we will find many literary ballads as Longfellow's "Wreck of the Hesperus" and Ticknor's "Little Giffen." Some of the students here may like to try writing ballads of their own.

But we will not confine our study of folklore to ballads alone although ballads will be one of our main points of interest. We will study folksongs, folk stories, legends, superstitions, various kinds of lore, anything pertaining to the folk which has been handed down to us. It would be interesting to spend one entire lesson telling stories, superstitions, remedies, which the students already know. I have seen a class hour fly away when a superstition is mentioned with each student wanting to tell his version of that same belief. In the enthusiasm of getting to tell something he knows, the most timid pupil is often able to overcome his self-consciousness and contribute to the class. This for that student is just as important as his knowing that Jamestown was the first permanent English settlement in America or that a noun is the name of a person, place, or thing.

With the oral recitation as a stimulus it will be easy to go on with a study of collecting material as a possible project

---

9. Ibid., p. 58

for the class. The class may well contribute suggestions about collecting and list the information which should be included in a collection. For convenience and accuracy it would be an excellent idea for the class to determine an exact form to be used for each collected item. Then, for the first practice or exercise everyone might write his song, story, riddle, or superstition which he has already given orally to the class.

This introduction to folklore will give food for thought as the study of American Literature is unfolded. Let us look at various phases of literature and think of several ideas which may be related.

Captain John Smith and the story of Pocahontas will be remembered by everyone. Is this story true or is it a legend? This would serve as a written assignment which would call for the elements of composition and punctuation as well as research and thought on the part of the student. Cotton Mather with his belief in witchcraft and Hawthorne with his stories involving New England beliefs and superstitions may bring forth stories and collections of old superstitions.

When we come to the Civil War Period it would be most interesting to have some grandfather over to talk on the war and pioneer and reconstruction days. Different communities will of course have a different outlook. In my case I have a local interest. The Battle of Kennessaw Mountain was fought about two

miles from Marietta, Georgia, the town in which I teach, and there is a growing interest in the park and museum which have been erected in recent years.

At this point we come to the short unit in the text on folklore, and we find the various divisions of American folklore: the Indian stories, ballads, cowboy songs, lumberjack songs, work songs, and negro stories and spirituals. In the community there will probably be someone who can give the class some interesting accounts about some one of these groups. I call to mind the minister who has made a study of the Indians of Texas and New Mexico.

In studying local color stories the class should now be able to pick out the folk elements. Some students will enjoy writing and reading to the class stories of their own. Or in studying drama perhaps someone may write a short play involving some superstition or folk legend and get members of the class to dramatize it. One year I had a group of students to become so interested in one-act plays that they wrote a play themselves and presented it in chapel. Folklore will give such students a wealth of ideas for dramatization.

For recent literature studies, perhaps there will be a veteran of World War I or even this present war who will visit

---

10. Dudley Miles, Robert C. Pooley, and Edwin Greenlaw, Literature and Life, (New York, Scott Foresman Company, 1936), III, 407.

the class and tell the students bits of experiences or give them beliefs he has heard in other parts of the country or the world. Some believe that veterans won't talk about their experiences, but many of them will enjoy talking - at least about the more human and amusing experiences.

And now let us consider the eleventh grade which traditionally takes up English Literature. With a background of folklore from the tenth grade the pupils should be able to go even deeper into the study of folk habits and ways. Here you can go on with the study of ballads and their origins, and the ballads may be compared with the epics, songs of the early minstrels, and early poetry. Although ballad writing certainly doesn't have to and shouldn't be left until the last year of high school, yet with a knowledge of folklore and a renewed study of ballads, it stands to reason that these students would find more enjoyment and, in most cases, would be able to do a better piece of work than they have done in the past. Particularly might well written ballads come from Biblical references. The teacher may suggest some familiar references as Genesis 22:1-14; Daniel 6, 5, or 3; I Samuel 17; Ruth I.<sup>11.</sup> An excellent example is given by Augusta F. Ditty of a Biblical ballad written by her ninth grade class after a study of Coleridge's, "The Rime of the Ancient Mariner."<sup>12.</sup>

---

11. Augusta F. Ditty, "Ballad Writing in the High School," The English Journal, III (1914), 383.

12. Ibid., pp. 383-384.



Throughout their study of literature the students should be able to understand the nature of the people they are studying. I believe that part of the lack of interest in literature is due to the fact that the students are not able to interpret the situation or the nature of the people of which they read. Study of folklore is an excellent way to relieve this lack of interest on the part of most students.

The use of folklore in the school may go far beyond the English classes. The possibilities for integration of subjects are almost unlimited along this line. If there is a physical education director for the girls, they especially might be interested in learning folk dances and games from various countries as well as America. The music teacher will be able to give valuable assistance in the singing of ballads and folksongs.

What benefits may be derived by the inclusion of folk materials in our school program? Susan B. Riley makes this statement: "With no desire to make sweeping claims, it seems to me that we might justly expect to succeed in teaching something which would stay taught; to give our youth a new respect for the old; in a shifting and uncertain world to offer some stability in linking the present with the past in determining the future; by strengthening the bonds between young people and their native environment to help stem the alarming tide of

migration from the South; and to preserve to some degree our  
rich traditional culture."<sup>13.</sup>

"Many communities and people need tradition, a sense of belonging, and a sense of importance. Folklore studies may contribute greatly to this sense of cultural integration. Right now nothing is needed more badly than a sensible interpretation and stocktaking of the folkways and folk attitudes of democracy at both the community and state and national levels."<sup>14.</sup>

As the world moves rapidly toward a new order we hope to see a better life for all men. Along with sociological, economic, and political reforms, there should remain the deep-rooted pattern of our traditional way of life to give depth and continuity to our culture. The teacher has responsibility and opportunity in the preservation of this folk life."<sup>15.</sup>

The study of folklore is sound from the standpoint of the curriculum maker. Since it is a concrete way of educating for democracy, it would strive to create active and intelligent members of a community group."<sup>16.</sup> Andrew Fletcher of Saltoun,

---

13. Riley, p. 8.

14. William E. Cole, "Some Contributions of Folklore Studies to Social Planning," TFSE, VIII No. 1 (March, 1942), 4.

15. Riley, p. 9.

16. Ibid., p. 2.

Scotland, Dryden's Contemporary, said, "Give me the makings of  
the songs of a nation and I care not who makes its laws."<sup>17.</sup>

-Callie Bell Webb

\* \* \* \* \*

# TENNESSEE FOLKLORE SOCIETY BULLETIN

Volume XI

Number 4

December, 1945

Published four times a year by the Tennessee Folklore Society

## President

Susan B. Riley, Nashville

## Vice-Presidents

Neal Frazier, Murfreesboro

Paul M. Fink, Jonesboro

## Treasurer

T. J. Farr, Cookeville

## Secretary and Editor of the Bulletin

Dorothy Horne, Maryville

Membership fee and subscription to the Bulletin,  
one dollar a year.

---

17. Tom Peete Cross, Reed Smith, Elmer C. Stauffer, and Elizabeth Collette, American Writers (New York, Ginn and Company, 1939), p.388

## TRY IT IN AMERICAN SLANG

If "you all" will "lend an ear" while I do not have "too many irons in the fire" and will just "sit tight" a while, I shall "let the cat out of the bag" and give you a "batch" of quaint, colloquial, or peculiar language expressions which a "passel of kids" gave me "without a frogskin" even though they may not be worth "a hill of beans" to you. I have been "laying off" to do this "for a coon's age" but a "pack of trouble" "as quick as lightning" made my heart "as heavy as lead" and then "as light as a feather" until I must now "work like a dog" or else appear "as slow as Christmas."

I tell you there is "a nigger in the woodpile" or "something dead up the creek" which is strictly "on the level." You may wish to "take this with a grain of salt" while we "let the cat out of the bag" or "spill the beans" unless you are either as "dumb as an ox" or as "wise as Solomon." Are you still "lost in a fog"? Well, then "get your head in the clouds" unless you "do not know that the war is over."

It started when she "carried her nose in the air" until someone inferred that she looked "old as Methuselah," wherefore her stride slowed "to a snail's pace" and her "stony countenance" became "as hard as a rock."

Then I began to realize that a "world of worry" as thick as "Coxey's Army" would "play the mischief" and that I was definitely "in the wrong pew" and at heart I became "as sick



as a dog." Then I thought that people must either have "a flare for doing things" or else they shall not be "able to take it."

So I set my face "toward Kalamazoo" and made my heart "as tough as whit-leather." My purpose would hold "till the crack of doom" or until my "trotters gave out." At least for the present I felt "as tough as pig-iron." The fact is I was a little bit "soured on the world," "had an axe to grind," and was "plenty fed-up" to think that she "had the water on me," the "dirty little pig." I was "mad as a hornet" to think that this "flimsy little dishrag," "straight as a stick" could be "crooked as a snake." Well, there is no use "stretching the truth" and I certainly had kept "my rabbit's foot" even though I found myself "between the devil and the deep blue sea." In fact I "got white-eyed" for the moment and, as for this "dumb Dora," I said, "Hot-foot it." My "doggies" told each other, "We'll stick together through thick and thin"; and again, for emphasis, "We'll stand behind you," they said.

It was plain to see that she "had something up her sleeve," but my thoughts turned inward to ask, "Are you catching up on your backwork?" Still I was "curious as a green snake" and as "hot as a fox" on the trail. Being "as spry as a spring chicken" and as "noiseless as a cat," I said I would catch her "as slick as greased lightning." In my haste time was "as slow as cold molasses." By this time my "dogs were barking" and it had grown almost "pitch dark."

I found her, to conclude this story, "dead asleep." In her surprise she was "stone cold" and appeared "as ugly as home-made sin." She was "as big as one side of the house." She at once "took cold feet" and started "talking her head off" while her countenance remained "as sour as kraut." She evidently "had not spent many nights in Solomon's house" for her "feathers were easily ruffled" and she seemed "to wear her feelings on her sleeve." In fact she started "taking the roof off." Would she "jump the broomstick" or merely "play the wild" with her mischief? Or would she "play the mischief" with her wiles? One would think her a "chip off the old block."

Let me again remind you that all this is "on the level" and that I "was lowing to go" already, but kept "waiting for the spirit to move me." I'm not "bull-headed" -- just "feel porely." There are times when trouble is "thick as hops" and your knees are "weak as water" and you wish to "skip the country." There has been no attempt made at "stretching the blanket" but you may take what you wish "with a grain of salt." Anyway, "I know which side my bread is buttered on." "I'm head over heels in work," and "that's a horse of another color." So now I shall "start tootin' my own horn" for awhile. "Be secin' you."

- E. G. Rogers

## NOTES AND COMMENTS

Recently some one passed on to this office Volume I, no. 2 of American Squares, an amusing little mimeographed pamphlet giving tunes, directions and calls for various square dances. Three are contained in this issue. According to the heading, the editor of American Squares is Charles Crabbe Thomas, and his offices are at 38 South Girard Street, Woodbury, N. J.. We take it that the pamphlet is issued monthly, for the yearly price is quoted at one dollar and the price of a single copy at ten cents. Judging from the sample, our readers will find this little publication well worth a dollar.

\* \* \* \* \*

The Library of Congress announces five new albums of recordings from their Archives of American Folk Song. They are as follows:

Album 7 - Anglo-American Ballads	\$7.00
Album 8 - Negro Work Songs and Calls	\$6.00
Album 9 - Play and Dance Songs and Tunes	\$7.00
Album 10 - Negro Religious Songs and Services	\$7.00
Album 11 - Sacred Harp Singing	\$7.00

The first four albums are edited by Dr. B. A. Botkin, former Chief of the Archive of American Folk Song and author of A Treasury of American Folklore. The last volume is edited by our own Dr. George Pullen Jackson.

\* \* \* \* \*

As much as two years ago now we received a letter from Dr. Archer Taylor, of the University of California, in which he renewed his subscription to the Bulletin and in which he commented as follows:

"There is always the matter of special vocabularies. Very little has been done in this direction in this country---- I've always meant, for example, to try to draw a map showing where tap beer, keg beer, and draft beer were used. I never got around to it, but there must be some special limits on these three terms. Draft beer is surely north of the Ohio. Is it known in Tennessee? I noted this curious variation in going from Chicago to Baton Rouge. You might care to collect a few examples and use it in some future Bulletin."

This struck us as being a delightful suggestion. However, those of our readers who know the policy of Maryville College in regard to alcoholic beverages will realize that a faculty member here has little opportunity for research on beer or beer drinkers. From a somewhat limited experience in reading signs and advertisements, most beer in Tennessee seems to come in bottles. Perhaps some of our beer-loving readers can set us straight - do we have draft, tap, or keg beer in Tennessee?

\* \* \* \* \*

Perhaps no other publication reported in these pages has drawn more response than Folklore Americas. Two more issues have been sent us by Professor Boggs. Vol. V, no. 1 (June, 1945) is a resume by Prof. Boggs in Spanish of Kaarle Krohn's Die Folkloristisch Arbeitmethode. (Oslo, H. Aschehoug, 1926). Vol. V, no. 2 (December, 1945) is a reprint (with Spanish translation by Prof. Boggs appended) of a letter by W. J. Thoms in the Athenaeum of August 22, 1846, first proposing the word "Folklore".

\* \* \* \* \*

An inquiry from Mr. Robert Price, of the department of English at Ohio State University, solicits information about any tales of Johnny Applesseed that may be current in Tennessee. If any of our members know of such stories, will you write Mr. Price in care of the University, Columbus, Ohio.

\* \* \* \* \*



Our exchange with the Minnesota Historical Society brings us Vol. 26, No. 3 of their publication, Minnesota History. It is available to TFS members under the usual lending arrangements.

\* \* \* \* \*

At the annual meeting a few weeks ago, the Reverend Hobart Massey, who is also the local farm agent in McMinnville, spoke of the Indian Mounds along the Caney Fork river; mounds standing on land that will be inundated later as a result of the dam building in this vicinity. It seems that government funds are available to qualified people for the opening and exploring of these mounds. Is there an archaeologist or a historian interested in this sort of thing?

\* \* \* \* \*

#### THE ANNUAL MEETING

The Tennessee Folklore Society held its twelfth annual meeting on Saturday, November 3, in the Magness Memorial Library at McMinnville, Tennessee. At the business session it was voted to re-elect the present officers for the following year. The program was opened with an address of welcome by Mrs. Mary Cunningham, librarian of the Magness Memorial Library, which was followed by a devotional led by Rev. Hobart Massey. The following papers and talks were given:

1. The Games We Played W. R. Lassiter

An amusing classification and discussion of the games played in the speaker's youth. The paper will appear in a later issue of the Bulletin.

2. Being a Good Housekeeper Mrs. J. E. Blankenship

Mrs. Blankenship, author of Fiddles in the Cumberlands,

spoke informally on the rites, superstitions, and traditions of the good housekeeper of two generations ago, with a few hints, told to her as a girl, on how to catch a husband.

3. Some Experiences at Staging      Mr. E. G. Rogers

A discussion, with anecdotes, of the stage routes through Tennessee in the middle of the last century. The paper will appear in a later issue of the Bulletin.

4. Revolution in Pittsburg      Dr. George Pullen Jackson

The story of a forward-looking supervisor of music in Pittsburg. This paper is also promised for a subsequent issue of the Bulletin.

5. Bootleg Liquor Making      Dr. C. S. Pendleton

A most delightful discussion of all phases of the corn likker industry, together with an authoritative recipe. Look for it in the next Bulletin!

6. Antique Glassware      Mrs. Benton Terry

An informal talk, with illustrations, on the types of old glass one is apt to find in the state. Collectors and would-be collectors were given a bibliography, the principal patterns, and hints on tint, weight, ring, slight imperfections, and signs of wear, as well as a short history of glass making in America.

7. Dyadic Harmony in the Sacred Harp      Dorothy Horne

An attempt to show that Joseph Yasser's theory of the dyad as the most natural chord structure for the harmonization of a pentatonic melody is applicable, in part at least, to the pentatonic melodies of the Sacred Harp.

Musical numbers throughout the meeting were furnished by Mrs. Earl Keaton and her sister - Miss Estelle Hollandsworth, who sang ballads with guitar accompaniment; little Billy Cook, who sang "Froggie went a-Courtin'"; Billy Jack McDowell, who played the dulcimer; and Mr. Lannis Wright and his band, who gave a group of songs and fiddle tunes, and who played for a group of dances by twelve couples of young people who seemed to enjoy the performance nearly as much as did the audience. A further addition to the program was a group of informal anecdotes told by Judge R. M. Smart of McMinnville.

Mrs. L. L. McDowell, president, presided, and was largely responsible for the success of the meeting. Both morning and afternoon sessions were well-attended, and at least ten new members were added during the day.

**RENEW YOUR SUBSCRIPTION NOW !**

**A DOLLAR sent to Mr. T. J. Farr  
Tennessee Polytechnic Institute  
Cookeville, Tennessee  
will enroll you in the**

**TENNESSEE FOLKLORE SOCIETY**

**for the year 1946**